

RAPHAEL

Bell's Miniature Series of Painters.

Edited by G. C. WILLIAMSON, Litt.D.

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[Pitti Palace, Florence.]

THE MADONNA DEL GRAN' DUCA.

Bell's Miniature Series of Painters

A.

RAPHAEL

BY

MCDUGALL SCOTT, B.A.



LONDON

GEORGE BELL & SONS

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CHRONOLOGY OF THE ARTIST'S LIFE

- 1483. Born at Urbino in Umbria.
- 1499. Went to Perugino's Studio in Perugia..
- 1502-1503. Perugia and Città di Castello.
- 1504. Travelling about Umbria.
Went to Florence.
- 1508. Settled in Rome.
- 1515. Visited Florence.
- 1520. Died in Rome.

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- Gruyer. Separate volumes dealing with the various branches of his art.
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THE LIFE OF RAPHAEL .

UMBRIA AND FLORENCE

RAPHAEL SANZIO was born on Friday, April 6th, 1483, in the ducal town of Urbino, celebrated also as the birthplace of Bramante, the greatest of modern architects. The little duchy, during the second half of the fifteenth century, was governed by the courageous and cultivated dynasty of the Montefeltri; it is situated in the centre of the Apennines, on the dividing line of Tuscany and Umbria, amid the varied scenery of fertile hills and abrupt mountains. In such surroundings the early boyhood of Raphael was spent, and under a government well calculated to advance literature and the arts, for Duke Frederick of Montefeltro, brilliant warrior as he was, lays more claim perhaps to the regard of posterity for his encouragement of the arts than for his heroic exploits and knightly bearing. After his death in 1482, the Duchy of

Urbino found in all respects a worthy successor in his son Guidobaldo, who in art and in knight-hood maintained the fine traditions of his father.

Raphael's father, Giovanni Santi, was descended from the ancient family of the Santi of the village of Colbordolo, hard by Urbino, where their name had existed as far back as the fourteenth century. By occupation his forbears had been well-to-do merchants, but the family had been forced to leave Colbordolo and come to Urbino on account of the inroads of Sigismondo Malatesta, "the enemy of God and man," in 1446. Giovanni himself was an artist of some merit and local repute, enjoying the patronage of the ducal house ; nor did his accomplishments cease with painting, for he was a man of literary ability, and the author of *The Rhymed Chronicle of Urbino*. His first wife was Magia Ciarla, the daughter of a prosperous tradesman of the place, by whom he had three children, two of whom died in infancy, while the third lived to make the names of his family and his birthplace illustrious ; this was Raphael da Urbino.

Before the lad was twelve years of age he lost both parents, his mother dying in 1491 and his father in 1494. Left thus an orphan, and heir

to his father's estate, he looked for protection to his maternal uncle, Simone Ciarla, rather than to his father's brother, Dom Bartolommeo, or his stepmother, Bernardina, whom his father had married after the death of his first wife.

Records of Raphael's early boyhood and education are few ; it is, however, natufal to assume that he received the first impressions of his art from his father, in the studio at Urbino, under whose guidance he probably executed the remarkable drawing of the *Massacre of the Innocents*, now preserved in the Venice Academy. This slight drawing, amid much that is crude and untaught, shows a wealth of vigour, natural talent, and inspired force. It is deeply interesting as being a rare earnest of his future fame.

The period that elapses between his father's death and the year in which we find him for certain working with Perugino, is difficult to fill in.

He probably studied with his friend Timoteo Viti at Urbino, though no works exist proving any distinct influence exercised by that artist on his style. His worldly means at any rate would have permitted him to afford the necessary payments on entering an artist's studio, as, though not rich, he was independent.

He joined Perugino in Perugia either in the year 1495 or 1499 ; the date is not certain, but the latter is more probable.

Before passing on to his life at Perugia we should mention the collection of 106 drawings in the Venice Academy, known as the *Venice Sketch Book*,* which are attributed to his pencil.

The duties of the "pupil-apprentice" in those days consisted largely of work that was purely mechanical, such as the grinding of colours, tracing, enlarging and transferring drawings, but from these duties it is likely that Raphael was to some extent free when working with Perugino ; saved therefrom by the efficiency he had already attained in his art. His relations with Perugino then seem to have been more those of assistant than pupil. Moreover, any pupil, when he had finished his duties in the studio, was at liberty to work on his own account, and sell the result of his labours.

The years which Raphael spent at Perugia he put to good account, gleaning the best of everything that his masters had to teach. At this time Pinturicchio was closely associated with Perugino, and to him Raphael was indebted for many ideas and much good training.

The Umbrian school was narrow and exclu-

sively religious, and though possessed of a peculiar *précieuse* beauty of its own, must have been very cramping to one in whom the love of truth and truthful rendering of nature in art was so dominant an idea. It was not, however, till the lad left Umbria that he attempted to pass over the limitations of the Umbrian school; rather he refined and ennobled those principles of painting which he found there. Seizing on the magnificent colouring of Perugino he combined it with Pinturicchio's wider horizon and higher imaginative scope. Not merely the happy combination of the style of these two masters, however, makes his work of this period great, but more a marked individuality of his own that was already showing itself in his pictures. These, full as they are of the tender enthusiasms of Perugino, and the still contemplativeness of that artist's style, breathe a new note, a note of energetic manhood, which saves them from the mannerism and affectation of Umbrian art.

In 1502 Perugino returned to Tuscany, leaving Raphael master of everything that he had to teach in fresco or oil painting. When leaving his favourite pupil, Perugino recommended him warmly and strongly to his own patrons in Umbria; thus enabling the youth to obtain

the commissions for some of his finest and best-known works. Of these works we still have some very beautiful and interesting specimens.

The *Solly Madonna* and the *Crucifixion* were executed between 1500-1502, while he was still in Perugino's studio, probably in his leisure time. The *Vision of a Knight* and the *Coronation of the Virgin* with its three predelle, commissioned by the Oddi family, belong to the years 1502-1504, together with the *Diatalevi Madonna*, the *Madonna with SS. Francis and Jerome*, the *Madonna Conestabile* and *Lo Sposalizio*. During the years 1502-1503 Raphael does not seem to have stayed at all definitely in Perugia, but to have travelled about executing commissions in different towns; notably at Città di Castello, which place he visited more than once; painting there the *Coronation* of St. Nicholas of Tolentino, which has since been lost, a banner picture, still preserved in a state of ruin in the town gallery, and *Lo Sposalizio*, mentioned above.

The year 1504 was an eventful one for the young artist and very full of incident. Pinturicchio, who was engaged on his frescoes in the Piccolomini library in Siena, called him thither to advise with him on this work. It was during his stay at Siena that Raphael seems for the first

time to have found himself face to face with any masterpiece of classic art.

The group of statuary of the *Three Graces*, removed by Cardinal Piccolomini from Rome to the Siena library, revealed to Raphael for the first time the vision of nobler ideas and even greater possibilities. The spirit of the antique surged over him and swept away with its grand simplicity the affectation and forced style of the Umbrian school.

The effort that he made to copy the group of the *Three Graces* was not very happy in its result, he was too inexperienced in such work, but a new seed had taken root in his mind.

During the same year, 1504, he visited his uncle Simone Ciarla at Urbino. For this uncle he seems always to have had a lively and almost filial affection, and his faithful and loyal nature never allowed him to forget those in his old home, even at the time when the greatest honours were crowded on him and fame claimed him for her own. Several very interesting letters of his still exist, showing his true, strong nature. They are written to his uncle, and help us to gain a very true impression of his personality.

The little Duchy of Urbino had been through stirring and troublous times since Raphael's

departure thence as a boy. The Duke Guidobaldo had twice been driven out of his home by the machinations of Cesare Borgia—Pope Alexander VI.—and in 1502 had taken refuge in Città di Castello, where he most probably met and grew intimate with Raphael, who, as has been mentioned, frequently visited that town about this time.

On the death of the Borgia in 1503, Guidobaldo returned to Urbino and set up his court again, amid the acclamations of his people. Now began a period of refined tranquillity, for although the Duke took no special artists under his protection, yet his brilliant court was the centre of arts and learning. Men who already were or who were later to become famous, were drawn thither, of whom it is interesting to mention Giuliano dei Medici (the brother of Leo X.), Cesare Gonzaga, Bembo, the poet, Bibbiena (afterwards Cardinal), Cristoforo, the sculptor, and Baldassare Castiglione, the warrior, diplomatist and poet.

Among such men as these Raphael moved when he was invited to court during his visit to Urbino. Among them he made many friends, who later became his enthusiastic patrons.

In the cultivated and brilliant court circle

he became familiar with the highest questions of philosophy and morality; he grew to love literature, and last but not least he became a perfect courtier, conversant with the ways of the patrician world. This last was an important factor in the education of an artist in those days. For, strange as it may seem, much depended on the social qualifications and personality of the man in winning for himself a position as artist in society. This is explained when we realize that the social position of the artist in the middle ages was surprisingly low. Until the beginning of the sixteenth century they were classed in a body as artisans, no matter how celebrated they might be. There was no recognition of the nobility of art, or of the social elevation of great painters; the whole basis of painting and the relations between artist and patron were purely commercial. The change that came into their position was brought about by the force of the genius of such men as Leonardo da Vinci, Michelangelo Buonarroti, Bramante and Raphael, and by the stimulus given to art by the vast decorative schemes set on foot in the Vatican by Julius II. and Leo X.

Raphael, at least at the beginning of his career, lived the life of an ordinary and modest

bourgeois. Thus we can see with what thankfulness he must have looked back on the days spent at Guidobaldo's court where he had laid the foundation of that social education that enabled him to move in the highest circles of Roman society, as one familiar with its courtly manners and intrigues. It served him in good stead, too, in dealing diplomatically with such despotic patrons as Julius II. and Leo X.

He executed two pictures while at Urbino; the one an exquisite little *St. George*, painted for the duke on the back of a chess-board. This picture, known as *St. George with the Sword*, is now in the Louvre; the saint is wonderfully noble and slender, and the picture full of movement. The second picture was another attempt at the *Three Graces*, and is a far finer and richer treatment of the nude than his first effort at Siena.

Towards the end of this eventful and busy year it seems that Raphael left Urbino to take up his permanent residence in Florence. His stay, at all events, in the Tuscan capital appears to date from 1504, though he may have made short visits there before, as the distance between Florence and Perugia is not great.

He went provided with a letter of introduction

to the Gonfalonier, Pietro Soderini, from the Duchess Giovanna della Rovere, sister of Duke Guidobaldo. The letter was couched in the warmest and most eulogistic terms.

Perugino in the meanwhile sent the youth another letter, introducing him to the great Florentine architect, Baccio d'Agnolo.

Florence in 1504 was not very different from the Florence of our own time. Her splendid buildings were her pride and glory then as they are now. The passing of the years has done little to alter her rugged masonry and delicate architecture. The general aspect of the city was stern and proud, standing within her massive ramparts.

On Raphael, brought up as he had been in country towns, the impression made by Florence was immense, and his admiration for the city knew no bounds. Her art treasures alone were enough to excite in such a nature as Raphael's the deepest enthusiasm. Socially and politically Florence at the time of Raphael's advent was in a state of exhaustion, owing to the intrigues and expulsion of the Medici, the entry of Charles VIII., the war against Pisa, and the campaigns of Louis XII.

Savonarola, the ardent champion of religion and over-daring reformer of ecclesiastical abuses,

had been worshipped as a saint, and burnt as a heretic by the order of Alexander VI. The man had been killed, but his ideas lived on, drawing breath from his life-blood. Society was deeply impressed. The tragedy of the priest's life must have affected Raphael deeply, imbued as he was with Umbrian mysticism.

In art, despite the dangers with which the Renaissance was threatened by the social exhaustion of the times, Florence was at the zenith of her fame.

Her artists were in the midst of the long struggle to regain the glories of the antique. Her most famous masters were contending for pre-eminence: Giotto had founded the great modern school of art, now called Florentine; the rivalry between Michelangelo and Leonardo da Vinci was at its height, and Florence waited to see if the triumph should belong to beauty or strength.

In the studio of Baccio d'Agnolo, Raphael was able to meet and associate with the most renowned men of the day, artists of all creeds; and, in spite of his youth, he took his place at once, and definitely among the followers of da Vinci. It was not till later that Michelangelo's art began to affect his style.

Raphael's pleasant disposition, his tact and urbanity, won for him a good place in the esteem of his fellow men ; he could deliver his opinions, be they what they might, without giving offence to anyone.

In spite of the many friendships which Raphael made in Florence, his work was done chiefly for amateurs of the second order and even for foreigners. The Florentines themselves being very conservative preferred to employ Tuscan artists.

One patrician name, however, is of interest in this connection, that of Taddeo Taddei. He was a friend of the poet Bembo, and took a lively interest in Raphael, giving him board and lodging, which the young artist was thankful to accept. In return for his kindness Taddeo received two pictures, one of which was the famous *Madonna in the Meadow*. In 1505-1506 Raphael again visited Perugia and Urbino, executing several large works. He then returned to Florence, where he remained till he was called to Rome in 1508. Minute details of these interesting years of training in Florence, when he was associating with interesting and prominent men are, alas, wanting. We must, however, devote a section to his work during this time,

which has been aptly called his "Madonna period."

THE MADONNA PERIOD.

"A new period," says Sir Henry Layard, "now commences in Raphael's development; from this time dates his advancement towards independent thought and free mastery of form. If his earlier pictures are the expression of his own mild spirit, as subordinate to the teachings of a school, the greater part of those which immediately follow are characterized by an unconstrained and cheerful conception of life."

The Madonnas of these years form an entirely distinct group in his work. They are both free from the Umbrian mysticism, and do not yet display the triumphant beauty of his later devotional pictures: he was not as yet the "official painter of the Catholic church." These works combine beauty and truth, they convey maternal tenderness and childlike happiness with a crisp eloquence that makes them cease to be dogmatic. In each picture the young mother is only filled with the joy of her motherhood, with its hope and bright thoughts, in no case is her countenance touched with melancholy or future pain.

Raphael, for this short period, was able to

give free rein to his inspirations, he was not tied by the scruples of his Umbrian patrons, nor had he to humour the whims of the papal court, so he shook off all restraint, all theological tradition, and worked simply on the principle of art for the sake of art alone. With very few exceptions all his works of this period were easel pictures, large and small, of the Madonna, intended for use in private oratories, or for collections in the houses of the rich.

This period rightly begins with *The Madonna del Gran' Duca*, which will be found fully described in the chapter on our illustrations. Following more or less in the order of execution is the Madonna once belonging to the Duke of Terranuova, now in the Berlin Museum. This was probably taken from a design of Perugino.

In 1505, during a visit to Perugia, he painted the Colonna altar-piece, now at Naples. It was commissioned by the nuns of St. Antonio of Padua, and passed afterwards into the possession of the King of Naples.

The Madonna is seated on a tall throne beneath a canopy. The colouring is fine, and the arrangement of the draperies wide and free.

He painted two other pictures during this visit

to Perugia; the first was an altar-piece for the Servite church there, known now as the *Ansidei Madonna*, in the National Gallery, London.

Dignity and beauty are its characteristics, and it is a good example of his work, being one of the best preserved pictures of the artist that we have.

The other work is interesting as being the earliest of Raphael's frescoes extant. He painted it for the lunette of a chapel in the Camaldolese church of St. Severo, at Perugia, and it may still be seen there, though in a much mutilated condition. In design it somewhat anticipates his later fresco of the *Disputà* in the Vatican.

After his return to Florence from Perugia his work in all essentials follows the style of the Florentine school. The *Madonna of the Palm Tree* is one of the earliest of this group, and an excellent example of the influence which da Vinci had over Raphael is afforded by the *Virgin of the Meadow*, now in Vienna.

The *Madonna del Cardellino* in the Uffizi Gallery at Florence and *La Belle Jardinière* in the Louvre are closely related to the *Madonna of the Meadow*. In the first the infant Baptist is giving Christ a small goldfinch, whence the name of the picture. Unfortunately the work

has been much painted over and damaged ; indeed, in the earthquake of 1547 it was broken in pieces, and would have been lost altogether had not Nasi, its owner, caused all the fragments to be collected and put together with such care that one can scarcely trace any signs of the accident.

The second picture—*La Belle Jardinière*—was painted in 1507, and thus belongs to Raphael's later years in Florence.

All that was unsatisfactory in the two former compositions, which it resembles, has been eliminated from this picture.

In the *Madonna Canigiani*, painted about this time, Raphael introduced more figures without departing at all from his first and earlier methods. The picture, despite its formality and some other faults, is very beautiful.

With regard to the smaller works of the artist at this time, the same characteristics run through them as in the large ; the early ones are deeply tender, while those executed later breathe a fuller and freer enjoyment of life.

The series consists of a number of half-length figures of the Madonna and Child.

The more important of them are the *Madonna della Casa Tempi*, painted for the Florentine

family of that name, the *Orleans Madonna*, the Madonna from the Palazzo Colonna in Rome, the large and small Madonnas in Earl Cowper's collection at Panshanger, and the *Madonna with the Pink*, the original of which has been lost. These small pictures, like the larger ones, were intended for use in private oratories, or to be placed in private collections. Besides the foregoing pictures Raphael painted two large altar-pieces while at Florence. The first of these was the *Madonna del Baldacchino*, now in the Pitti Palace. It had been commissioned by the Dei family.

The picture possesses much solemnity, but the influence of the *Naturalisti* is evident in it; the ideal is rather sacrificed to truth, and the faces are devoid of any great dignity or nobleness. The picture was never really finished, so perhaps it is hardly fair to cast judgment on Raphael through it.

The second altar-piece was executed for the church of St. Francesco at Perugia, and is now in the Borghese Gallery in Rome. It represents the *Entombment* of Christ. In the preparatory studies for it we see the first definite sign of the influence of Michelangelo over Raphael, and for the basis of the picture it is evident that he

took Mantegna, the leader of the Mantuan school, for his guide. The execution of the figures shows a much more intimate knowledge of the human form.

The work had been commissioned by Atalanta Baglioni, who had a few years before lost her son Griffone. The story is not without interest. Griffone, during some marriage festivities, had murdered a whole family belonging to a hostile faction. His wife and mother fled from Perugia, but hearing that Griffone had in turn been attacked by his victims' friends, returned again to find him dying. At his mother's earnest supplication he forgave his murderers, and then received her blessing just before he died. Atalanta, wishing to find consolation and sympathy in contemplating the sorrows of another unhappy mother, commissioned Raphael to paint the *Entombment*.

We cannot leave this Florentine period without mentioning three other notable pictures which belong to it. These are the *Portrait of Himself*, now in the Uffizi, the *St. George*, and the *Apollo and Marsyas*. These belong to the year 1506. In his own portrait he represents himself three-quarter face, his thick chestnut hair falling on to his shoulders from under a black

cap. The face is very youthful, very serious, and very pleasant to look upon.

The *St. George*, commonly known as *St. George with a Lance*, was painted, like the former one, for the Duke of Urbino, and intended as a present for Henry VII. of England, in return for the Order of the Garter which the king had bestowed on Guidobaldo. It seems that Urbino developed in Raphael his most poetic ideas; during both his visits there, in 1504 and 1506, the gentle painter of Madonnas suddenly launches with fire and spirit into warlike works and stirring scenes. On his return from Urbino, still filled apparently with these ideas, he painted the *Apollo and Marsyas*, touching a high note of refinement and harmoniousness in the divine figure of the young god as he stands erect, with one hand resting on his flank, and looking disdainfully on his rival, who sits fluting before him.

The picture is quite classic in its conception, and one of the crowning works of Raphael's years at Florence. He attained in it the greatness of simplicity.

Those years at Florence seem best described as years of schooling on fine and broad lines, years of emancipation, years of discovery in which

he was finding his own level and his own great merits, setting before himself the highest ideals of nature and classic art.

ROME. THE VATICAN STANZE.

In the year 1508 Raphael was summoned to Rome by Julius II. : on whose advice he was called thither, has been a matter of much useless speculation ; according to Vasari it was at the instance of Bramante, while some modern critics assert that Michelangelo suggested his name to the Pope.

The impulsive and energetic character of Julius II. seems to us to have been a quite sufficient explanation of his calling to Rome a young man of such promise as Raphael. The Pope wished, above all things, to hasten on the decoration of the Vatican, and for this purpose scoured Italy for painters, drawing to the capital a crowd of artists, most of whom remained in their original obscurity, while Raphael's merit placed him on a pinnacle of fame so rapidly, indeed, that he saw his own genius recognized and applauded during his short life.

The Papacy at this period was at the zenith of its power ; extension of territory and spiritual

influence had secured for it an incalculable greatness: military glory and spiritual government hand in hand ruled the world from the Vatican. Julius II., a soldier in the guise of a Pope, was the arbiter of Europe. To glorify this greatness, and to get Rome acknowledged as the centre of intellectual culture were the primary objects of the gigantic works undertaken at the Papal palace; the Pope's prodigality was enormous, and his ambition unbounded. When Raphael arrived in Rome, he found Bramante at work on the rebuilding of St. Peter's, and Michelangelo engaged on the ceiling frescoes of the Sistine Chapel. He found, moreover, old friends among the great men of Rome: Bembo, Bibbiena, Lodovico di Canossa, Baldassare Castiglione, and the Duchessa della Rovere, and shortly afterwards made the acquaintance of Duke Alfonso di Ferrara, husband of Lucrezia Borgia. It seems that on coming to Rome merely as a young artist of promise, Raphael had an opportunity immediately given him of showing the extent of his talent and genius. Julius II. behaved to him not only generously, but kindly, taking an almost fatherly interest in the youth.

Immediately on Raphael's advent, the Pope



[Vatican, Rome

POLTRY.

(From the Camera della Segnatura)

handed over to him the fresco decoration of

THE CAMERA DELLA SEGNATURA.

This room was the first of the Vatican *stanze*, which have become famous throughout the length and breadth of the world of art, as containing the greatest masterpieces of fresco painting, the climax itself of the Renaissance.

The ceiling of the *Camera della Segnatura* had already been frescoed by Sodoma, whom the Pope superseded in favour of Raphael. Before beginning his own work the latter had first to clear away the existing painting, but he took the general disposition of the spaces as he found them, and allowed Bazzi's arabesques and little *chiaroscuro* paintings to remain, and form a sort of framework to his own decoration.

The decoration is divided into four circular panels, representing the symbolical figures of *Theology, Philosophy, Poetry, and Justice.*

These form, so to speak, the *motifs* of the larger works on the walls themselves. In the four oblong spaces between the groined roof and the walls, are four other small compositions, forming the connecting links between the elemental ideas on the roof, and the big frescoes below.

Theology is represented by *Adam and Eve*; *Philosophy* by one who contemplates the heavenly bodies; *Poetry* by *Apollo and Marsyas*, and *Justice* by the *Judgment of Solomon*.

As we follow the scheme to its conclusion we see the abstract idea become concrete. Taking up the note of *Theology*, the *Disputa* carries us cleverly into the realism of religion, at the same time setting up a chain of ideas joining earth to heaven by the bond of religion. These ideas are very dignified and large, mounting finally to the full glory of the Godhead. The composition of the fresco is magnificent.

The effect gained is one of boundless space in the dome of heaven; the idea is, as it were, the ladder of time extending through the realms of space from man to God.

Technically the effect is much enhanced by the superb treatment of the sky, which is hollow and deep. The conception and execution of the double groups of saints are appropriate; those in heaven are more serene, their movements are more simple and majestic than those of their earthly fellows; below the Church is still militant. The saints on earth are grouped in irregular masses on each side of an altar, giving an idea of movement: doubts and strivings are not absent.

On the wall opposite the *Disputà*, the *School of Athens* carries on and develops the abstract idea of *Philosophy* symbolized on the ceiling.

What a magnificent contrast it forms to the *Disputà*, and how admirable the treatment of it! Its dominant note is calmness wed to wisdom, the patient wisdom of research that awaits the coming of light. The world's philosophers are ingeniously grouped throughout a nobly proportioned hall, their countenances, filled with the learning of the world's first and greatest reasoners, portray the essence of thinking in its highest and noblest form. The dignified figures are skilfully treated, and in both this fresco and the last Raphael reached a goal in point of composition. Each required a very different treatment, and each is an exquisite climax.

The spacious hall of the *School of Athens* is a masterpiece of architectural drawing, and the disposition of light and shade is clever and effective. Perhaps one of the most salient points of this work is the entire absence of any trace of mediævalism; the treatment is modern in all essentials, belonging more to the twentieth than sixteenth century.

The two foregoing frescoes give us fine ex-

amples of the ecstasy of faith and the calmness of philosophy. Turning to the two other works in the room, the *Parnassus* and *Jurisprudence*, we find Raphael's genius dealing with beauty *quâ* beauty, and with the stateliness of simplicity.

In the *Parnassus* observe again how the abstract^{*} becomes concrete, how the idea of *Poetry* symbolized on the ceiling takes a very distinct form.

The ancient poets, and the poets of modern Italy are ranged on the heights of Parnassus, on either side of Apollo and the Muses ; Homer, Virgil, and Dante, Petrarch, Pindar, and Horace ; a division of groups representing Epic and Lyric poetry. The arrangement is admirable and harmonious, full of cheerful grace.

The form of the god Apollo is serene and grand, his limbs well balanced and unconstrained ; the conception touches something that is divine with the grand divinity of paganism, and the execution is bold and unerring.

The difficulties of the painter in the composition of the *Parnassus* were great, as the spaces which he had to fill were awkward and broken. These difficulties, and the way in which Raphael overcame them, serve only to throw into stronger light his powers as an artist. The window, which breaks up the picture, is not in the centre

of the wall, but both spaces, narrow and broad, are appropriately covered without cramping or sparse composition.

The last fresco in this room, of *Jurisprudence*, occupying the wall opposite the *Parnassus*, is divided into three groups, owing to the exactions of the architecture. In the lunette over the window are three splendid women, such as Raphael loved to paint, representing Prudence, Force, and Moderation. Below, on either side of the window, are two smaller frescoes of *Justinian giving his Code to Trebonian*, and *Gregory IX. publishing the Decretals*.

The two smaller compositions are good proof of Raphael's capabilities as a portrait painter, an artist possessed of deep insight into character.

It is not Gregory IX. whom we see in the fresco, but Julius II. and his cardinals, each head is a portrait, and each portrait conveys the salient points of the man's character.

We have gone at some length into the work in the *Camera della Segnatura*, wishing to show, if possible, the wonderful unity of the scheme of decoration; for as one large scheme it must be taken to be truly appreciated. The component parts may be fine, but they lose by isolation. Further, taken as a whole, it is perhaps the

best and most faultless work of the artist. We will not say that he did not execute finer work afterwards with his hand, but his brain never conceived anything more magnificent than the ideas in the *Camera della Segnatura*.

The hindrance of success henceforth lay in Raphael's path. Before he began the *Camera* he was merely an obscure artist of promise, invited more or less on probation amongst a crowd of others ; on its completion he was recognized as having only one possible rival—Michelangelo.

With the dawn of his fame he became perforce the very slave of his patrons ; subjects were chosen for his brush which were uninspiring to his genius, and more work was forced on him than he could possibly achieve.

When, in August of the year 1511, the Pope inspected the *Camera della Segnatura*, on its completion, he at once set Raphael to work on the adjoining room.

THE CAMERA D'ELIODORO.

A period now begins in which it is very hard to differentiate the works of the master and his pupils, for by this time Raphael had set up a studio in his house in the Borgo Nuovo, and had a large following, of whom the chief were

Giulio Romano, Perino del Vaga, Giovanni da Udine, and Francesco Penni. The press of his work was by this time so great that he was compelled to hand much of it over to his pupils to complete.

There already existed in the *Camera d'Eliodoro* some frescoes by Piero della Francesca, Bramantino and Peruzzi. These had first to be cleared away, but the framework was left intact as in the previous room.

It was the wish of Julius II. that the pictures in the *Camera d'Eliodoro* should set forth the divine protection of the Church, which indeed the subjects that he chose were well calculated to do. In the *Segnatura* Art expounds the power of the mind; in the *Eliodoro* she lays aside her freedom, she is no longer a great mother giving birth to large ideas, she is the simple historian recounting concrete facts with dramatic force; she is the medium made use of to make great the name of a ruling Pope.

Passing from the *Segnatura* to the *Eliodoro*, we pass from Idealism to Incident.

The frescoes of the second *Camera* are in an excellent state of preservation, and in them pure technique has perhaps reached a higher standard even than in the *Segnatura*.

On the roof are depicted four allegorical incidents from the Old Testament. Thus: *God's Grace extended to Noah, Abraham's Sacrifice, Jacob's Dream, and The Burning Bush.*

On the four walls are represented :

Attila driven back from Rome by Leo I. with SS. Peter and Paul.

The *Expulsion of Heliodorus* from the temple for sacrilege. It is from this fresco that the *stanza* gets its name.

The Deliverance of St. Peter from Prison. St. Peter here represents the first head of the church.

The fourth fresco is the *Miracle of Bolsena*, the legend of which is the conversion of a heretic monk by the miraculous bleeding of the wafer at consecration.

The names alone of these frescoes bear out what has been said as to the subjects being purely historical.

As in the *Camera della Segnatura*, a certain unity again exists in the selection and conception of the decorative scheme. The paintings in the second room do not indeed express the building up of a great theme from an abstract *motif*, as in the *Segnatura*, nor are Raphael's ideas as free to take their own bent, but in place of this, the

subjects selected for the decoration of the *Elidoro* gave the artist a fine opportunity for showing his dramatic faculties, which had hitherto been hidden.

The individual works themselves require little comment or description, they give their own message best themselves, and, indeed, only lose in the describing.

There is little doubt that both the *Attila* and the *Elidoro* are allegorical allusions to Papal victories. Louis XII. is referred to in both cases, thus recalling one of the most eminent successes of the Vatican and its sovereign power. The victory was two-fold, the civilization of ancient Rome succumbed and the new invaders were temporarily repulsed. Alas! what a savage revenge for this and other insults the barbarians took in 1527, in the sack of Rome!

Like the two frescoes that precede it, *The Deliverance of St. Peter* is an allusion to the successes of the Papal power. Leo X., who suggested the subject, had been taken prisoner on a journey to Ravenna, while he was Cardinal Giovanni de' Medici, and succeeded in making his escape under most strange circumstances exactly a year before he became Pope.

The deliverance of St. Peter as head of the

Church was thus meant to symbolize the Pope's escape, being both an expression of the protection of the Church and the power of the Papacy.

The *Miracle of Bolsena* is the last and finest fresco in this room. It is impossible to comment on one part or another as being beautiful or excellent, for the conception and execution of every detail, whether taken singly or as a part of the whole idea, is so grand as to be perfect in itself. The whole scene is admirable, the composition adequate, and the expression eloquent; there is, moreover, an added warmth of colouring, coming perhaps from the Venetian school.

Julius II. died in 1513, before the *Camera* was finished, Raphael thereby losing his greatest patron and a fatherly friend. He was consequently beset by fears of losing his position at the Vatican, but, far from doing so, was promoted to still greater and more arduous honours.

The *Camera d'Eliodoro* was finished in 1514, and he was immediately given the order to fresco

THE CAMERA DELL' INCENDIO DEL BORGO.

This was the last of the *stanze* on which he worked at all with his own hand, or for which

he even drew the designs, for the *Sala di Costantino* was not begun till after his death.

The frescoes on the ceiling of the *Camera dell' Incendio* are the work of Perugino, who indeed was working in the Vatican when Raphael came to Rome. These frescoes Raphael left intact either through press of other work or out of respect for his old master.

The subjects on the walls are purely incidental, as in the *Eliodoro*. They are the *Coronation of Charlemagne*, the *Battle of Ostia*, *Leo III. taking the Oath before Charlemagne*, and the *Incendio*.

Of the first three we need say very little. The *Coronation* consists chiefly of a number of excellent portraits worthy of Raphael. The *Battle of Ostia* and *The Oath* were both in greater part executed by pupils.

The story which is the basis of the fresco of the *Incendio*, is that Leo IV. miraculously caused a fire to be extinguished which had broken out near St. Peter's, and threatened to destroy the church.

The execution of the fresco is very fine, though not quite equal to those in the other *stanze*; moreover the conception is in parts incongruous.

The work lacks unity; instead of an excited

crowd we see solitary groups of figures lacking in cohesion and central interest. If Raphael really did execute the work himself, which many parts of it lead one to think, he must have been hurried over it. It is possible he only drew the cartopons.

Taking now a comparative inspection of the *stanze*, one thing strikes us very forcibly, that there are two totally distinct and separate excellences to appreciate—the harmonious scheme-development of the *Camera della Segnatura* and the marvellous execution of the *Miracle of Bolsena*.

Nothing perhaps in fresco painting can equal this in its character of a brilliant and isolated triumph. Conception, composition, and execution as regards colour and light are carried to the highest possible pitch of art. The excellence of the work in the *Camera della Segnatura* lies in its continuity of effect, in the structural development of a great symphony of thought in colour and form.

ROME. OTHER WORKS. DEATH OF RAPHAEL

While Raphael was at work on the Vatican *stanze*, other commissions and duties poured in

on him, and in Rome he executed many of his finest easel pictures. These are best divided into groups chronologically with the *stanze*.

A group of five beautiful Madonnas belongs to the period from 1508-1511, while he was working on the *Segnatura*. This group includes the *Casa d'Alba*, *Garvagh*, *Foligno*, and *Diadem Madonnas*. Of these the *Casa d'Alba* and *Foligno* are especially fine. To some extent they anticipate the *Madonna della Seggiola* and the *Madonna di San Sisto*.

The *Foligno* was commissioned by the noted historian and churchman, Sigismondo Conti di Foligno, secretary to Julius II., as an altar-piece for the Conti Chapel in the Church of the Ara Coeli in Rome. Conti died in 1512, perhaps without seeing his picture finished, for the date of its completion is uncertain. His niece, Anna, caused the picture to be moved to Foligno in 1565; it is now at the Vatican.

The touch of sorrow which lurks in the tender eyes of the Virgin in the *Alba Madonna* marks a difference between Raphael's Florentine pictures and those belonging to his later years. Sorrow was far away from the joyous works that he loved to paint in Tuscany.

To this earlier group of Roman pictures must

be added the famous *Portrait of Julius II.* and the *Vision of Ezekiel.*

Soon after the completion of the *Segnatura* various rumours seem to have got afloat of intrigues set on foot by Bramante to give Raphael the work of completing the Sistine frescoes in place of Michelangelo.

If true, it was one of those curiously scandalous affairs which were common enough in those days, when society was riddled with intrigues, and a man might call his life safe only so long as he was inconspicuous and his sword was loose in the sheath.

We may be certain, however, that Raphael himself had no hand in this intrigue, true or untrue; all records of his gentle and generous nature give the lie to any such supposition: to overreach such a noble rival as Michelangelo by fair or unfair means would have been more than foreign and abhorrent to his honourable character.

About this time, when his mind was deep in manifold works, it seems that Raphael first learnt to love. The name of the lady he loyally keeps secret, but his heart was sorely smitten with her charms. Like many men less great than he, he endeavoured to express the emotions

of his breast in verse. A famous sonnet of his is still treasured in the British Museum. It is probable that the lady of his heart was the La Fornarina, of whom we shall speak again later.

During the years 1511-1514, while the work in the *Camera d'Eliodoro* was in progress, Raphael executed the most famous and familiar of his Madonna pictures, the *Madonna della Seggiola*, which is now in the Pitti Palace in Florence, together with the *Madonna del Pesce*, the *Madonna del Divinamore*, and the *Madonna dell' Impannata*.

The whole group shows a progress on the earlier one, as does this earlier one on the Madonnas of the Florentine period. It is fair to say that much of the work in the *Divinamore* and *Impannata* is attributed to Giulio Romano. The *Pesce*, so called on account of the introduction of the young Tobias carrying a fish, was painted for the church of St. Domenico at Naples. The presence of Tobias is accounted for by the picture having been commissioned for a chapel in the church to which people who were afflicted with diseases of the eye were wont to go and pray. Naples was noted for the prevalency of such complaints, hence the introduction of Tobias, who healed his father of blindness with

the gall of a fish, was suitable. We must now turn for a moment to mention the other multitudinous duties which fell upon Raphael, especially about the time when he was at work on the *Camera dell' Incendio*. In March of the year 1514 Bramante died, nominating Raphael as his successor in the work of superintending the restoration of St. Peter's. The brief confirming this appointment was signed in August of the same year. It seems likely that he was appointed to the post more on account of his reputation for tact and geniality than on account of any great knowledge of architecture, though he appears to have been at some pains to study that art under Bramante. His two colleagues were Fra Giocondo and Giuliano di San Gallo, both of whom died shortly after his nomination. There is not much to be seen for all the labour which Raphael expended on St. Peter's, for his work lay chiefly in altering the foundations and changing the form of the church from the Greek to the Latin cross. Two other notable architectural works are rightly or wrongly attributed to our artist: the *Farnesina Stables* for Chigi, the banker, and the *Villa Madama* for the Cardinal Giuliano de' Medici, who afterwards became Clement VII. Added to the works at St. Peter's,

Raphael succeeded Bramante moreover as superintendent of the Fine Arts, which involved, among other duties, the arranging of all public *fêtes* and processions.

He also took up the office of overseeing the excavations of ancient Rome, formerly held by the great architect. What a pity it seems that so talented a man should have been forced to give up valuable time taken from his art to play the rôle of *arbiter elegantiarum* !

People were, however, accustomed in these times to undertake multifarious and incongruous duties, and we cannot be surprised to hear of the great artist of the Vatican having to paint the portrait of the Pope's favourite elephant when we know that the Papal Chamberlain himself had to see after that animal's bodily welfare.

In 1515 Raphael went to Florence for a short visit in the Pope's train to advise with Michelangelo and Leonardo da Vinci on the proposed façade for the church of St. Lorenzo. This was the only occasion of his leaving Rome during all the years he lived there.

During the year 1515-1516 Raphael undertook and executed the series of large cartoons for the tapestries of the Sistine Chapel, they were

completed rather before the *Camera dell' Incendio*. Leo X., by whom they were commissioned, intended them to cover the bare walls of the church while it was being used during the rebuilding of St. Peter's. They were to fill a bare space beneath the quattrocento frescoes at the altar end of the church, and were to consist of a series of New Testament subjects. The Brussels weaver, Pieter Van Aelst, was to execute them.

The *Acts of the Apostles*, which form the subjects for the tapestries, were chosen as symbolizing the Institution of the Papacy with the direct descent of Papal power from Christ.

The tapestries themselves have been through many indignities and strange vicissitudes, but they now rest safely in their own home.

The cartoons are now to be seen in the South Kensington Museum, having been bought by Charles I. on the advice of Rubens, and retained in England by Cromwell.

William III. caused them to be restored and mounted, and Wren built a gallery for them at Hampton Court, where they remained until a few years back. The subjects comprise, *The Miraculous Draught of Fishes*, *The Calling of St. Peter*, *The Martyrdom of St. Stephen*, *The Healing of the Lame Man*, *The Death of Ananias*,

The Conversion of St. Paul, Elymas struck with Blindness, Paul and Barnabas at Lystra, St. Peter in Prison, and St. Paul Preaching at Athens, since lost.

Besides his latest easel pictures there still remain a few large undertakings to mention to complete the list of Raphael's monumental works in Rome. Thus :

The *Galatea* fresco in the Palazzo Farnesina, the *Bath-room* of Cardinal Bibbiena, the *Vatican Loggie*, the roof of the *Chigi Chapel* in the Church of S. M. del Popolo with its representation of the *Creation of the Planets*, executed in mosaic by the Venetian de Pace, the decorations of the *Villa Magliana*, and the magnificent fresco of the *Sibyls* in the church of S. M. della Pace. There is also in the church of S. M. del Popolo a statue of a youth—Jonah—attributed to Raphael.

The third and last group is that of Raphael's oil paintings, which closes the list of the strenuous efforts of his life. The group is a large one, but we will confine ourselves to mentioning the six most notable pictures. The *Madonna di San Sisto*, the *Portrait of Leo X.*, the *St. Cecilia*, *Lo Spasimo di Sicilia*, *St. Michael*, and the *Transfiguration*.

The portrait of Leo X. with his two cardinal nephews, de' Medici and de' Rossi, is now in the Pitti Palace. It is a wonderful work, full of character, life, and colour.

The *St. Cecilia* was painted for the altar of Elena Duglioli in the church of St. Giovanni del Monte in Bologna, and was finished probably about 1516. It is now in the Bologna picture gallery.

The large altar-piece of Christ bearing His cross, called *Lo Spasimo di Sicilia*, is now in the Prado Gallery at Madrid.

It got its name from the convent for which it was painted, the St. Maria dello Spasimo at Palermo. The excellence of the picture lies in the manner in which the figure of Christ is kept distinct and apart from the various other groupings in the composition. At the same time it forms the central and consistent factor of the whole work. The sorrows of the man, and the divinity of the Godhead are uniquely blended together in Christ's face, which is full of patience and comfort.

For Urbino it was that Raphael again painted one of the warrior angels in the *St. Michael*, executed at this period, which now in the Louvre. It was commissioned in



[Dresden Gallery]

THE MADONNA DI SAN SISTO.

1517 as a present for Francis I. In many respects we are reminded by it of the two St. Georges, save that Satan now takes a partly human form, his figure being superbly foreshortened as he lies writhing at the victorious angel's feet. The saint is full of a calm majesty, and his manly beauty is worthy of Michelangelo. His movements are rapid, and his body full of muscular vigour.

The *Transfiguration* was the last work of Raphael's brush, and this indeed was never finished.

Much of the sentimental glamour that surrounds this work arises doubtless from the fact that it was so intimately connected with the artist's last moments, being indeed placed over his head as he lay in his studio after his death. As a picture it is not equal to his other great works, though the idea which he wished to convey in it is fine. The composition is divided into two parts, the upper representing the Transfiguration itself on Mount Tabor; the lower the contemporaneous incident of the request to the nine disciples to heal the demoniac boy. The allegory suggested by the two parts is surely the power of evil and the weakness of unassisted faith, while in contrast to this is the idea of a

divine redemption, and aid from heaven in the upper group of the picture. It forms a connection again of the unity of God and man through the medium of faith.

We cannot entirely pass over the romance of Raphael's life, though of the many curious stories that have been invented about the artist's *inamorata* it is hard to tell which to believe. It is certain that on his death he left behind him a mistress, for whom he provided in his will, and whom he sent away from his bedside during his last moments, in accordance with the canons of the church. Who she was or what was her name is quite uncertain.

It is thought probable that the picture in the Pitti Palace called *La Donna Velata* is a portrait of this lady, and a likeness has been discovered between this head and the head of the Virgin in the *Madonna di San Sisto*. Of the other versions in the Barberini and Uffizi Palaces and the Berlin Museum none are good, and they are probably not the artist's work. During his short life Raphael seems to have loved once and once only, always keeping the name of his loved one, with whom his relations were never blessed by the church, a loyal secret. Once he contemplated marrying, partly with a view to commer-

cial and social advancement according to the custom of his day, but his heart always belonged to this unknown mistress.

In the same way in which Raphael appeared in the world of art, suddenly and quietly, so was he snatched away from it speedily, in the prime of his life, before the world could guess what loss was at hand. How he caught the sharp fever that so quickly and unexpectedly resulted in his death is uncertain. We may, however, accept the account of his death taken from certain old manuscripts collected by Cardinal Antonelli. It seems that while working at the Farnesina he was urgently sent for by the Pope. Obedient to the summons, he at once started, running all the way to the Vatican, arriving there in a profuse sweat. He was kept waiting about talking with the Pope in one of the airy halls, and thus caught a severe chill which resulted in high fever. He died after an illness of only eight days, on his birthday, April 6th, 1520, aged thirty-seven, in his Palazzo in the Borgo Nuovo.

He had never been constitutionally strong, and during the last years of his life, his fearful press of overwork told greatly on his delicate frame, thereby making him an easy victim to his

illness. Cartoons for frescoes, tapestries and mosaics, designs for silversmiths, sculptors and engravers, fresco work, easel-pictures and altar-pieces, the direction of the works at St. Peter's, the guarding of the antiquities of Rome, were all demanded of him, while he was at the same time expected to lead the life of a man of the world, fulfilling the busy duties of a courtier. Is it then any wonder that his feeble body succumbed quickly at the last moment, and that he fell asleep wearied by his own greatness?

The fortune that he left amounted to £33,000 of our money. This, after certain bequests to the Church, to his servants and his beloved, he left to his relatives at Urbino.

To his pupils, Romano and Penni, he bequeathed all his drawings and art possessions, conditionally on their finishing all the works which he had begun.

His last moments were peaceful, and with his mind relieved of earthly cares, and his house set in order, he passed through the gates into the Great Unknown, depriving the Renaissance of one of her greatest lights, and all those who knew him, of a kind and generous friend. His death was felt throughout the whole of Europe.

The man is dead and his body has passed to

dust, but the light of his genius and the spirit of his art have bridged the gulf of years between his day and ours, and the art of to-day reflects the spirit that was abroad during the movement of the Renaissance.

At his own wish Raphael was buried in the Pantheon, where to-day a simple tablet^o in marble, inscribed with Bembo's undying and eloquent epitaph, marks the place where rests, in the arms of the Great Sleep, the Prince of Painters.

D. O. M.

RAPHAELI • SANCTIO • JOANN • F • VRBINATI
 PICTORI • EMINENTISS • VETERVMQ • AEMVLO
 CVIVS • SPIRANTES • PROPE • IMAGINES • SI
 CONTEMPLERE • NATVRAE • ATQVE • ARTIS • FOEDVS
 FACILE • INSPEXERIS
 JVLII II • ET LEONIS X • PONT • MAXX • PICTVRAE
 ET • ARCHITECT • OPERIBVS • GLORIAM • AVXI'
 VIX • ANNOS • XXXVII • INTEGER • INTEGROS
 QVO • DIE • NATVS • EST • EO • ESSE • DESIIT
 VIII • ID • APRILIS • MDXX
 ILLE HIC EST RAPHAEL TIMVIT QVO SOSPITE VINCI
 RERV MAGNA PARENS ET MORIENTE MORI.

THE ART OF RAPHAEL

IT is the chief and just claim of those who place Raphael at the head of the great Renaissance artists, that during his short life he did more than any other to spread the free light and liberty of the great art revival over a general and all-embracing field.

He was not indeed a first pioneer of this great movement, for both da Vinci and Michelangelo were famous before the young artist of Urbino came before the world. But taking up the task begun by them, Raphael, with marvellous rapidity, fostered and cultivated the new, untrammelled ideas of art that dealt the death-blow to mediævalism. This was the more possible for him to do, being one whose work and natural bent embraced a wider range of sympathies and touched a deeper note of humanity than the ideas and works of Michelangelo or Leonardo.

Da Vinci might have worked long in his vague regions of poetry, and Michelangelo longer yet in his intense spiritualism, without concluding

and making a fact of the great revolution in art. Only the humanizing genius of Raphael and his appreciation of the earth and her beauties, could make men realize how great was the power of Art when she became, so to speak, the handmaid of Nature.

It is a fair thing to say of Raphael that his powers lay not so much in what was original as in what was perfect of its kind. Possessed of the gift of drawing what was best from the manner of other artists, he could combine these different excellences of style together, and inspiring them with his own genius, could make of them a brilliant and generous whole.

It was this faculty of combining sundry perfections that perhaps carried him to the isolated eminence in art on which he stands—an eminence escaping weakness on the one side and exaggeration on the other.

To properly appreciate an artist's work, it is necessary to consider, at more or less length, his peculiar treatment of the technicalities of *form*, *colour*, and *composition*.

FORM.

Here we must start by noticing that our artist did not love form for form's sake. In this he

was the perfect antithesis of Michelangelo and the Florentines, his interest did not carry him deeply into the details of drawing. We do not wish to infer from this that he was a bad or incapable draughtsman, but rather, that in certain details there is a correctness wanting, a certain lack of finish.

In short, the part is sacrificed to the whole, and here we have the key-note of all Raphael's great works ; a sweeping grandeur, a complete symphony of form and colour instinct with some magnificent conception built up and elaborated with a true sense of harmony. The leading lines of each part of his compositions are very perfect, in his figures each part of the body is in harmony, the rhythm of lines is true, but his aim at amplifying and generalizing in order to attain something that was broad and large was won in many cases at the cost of crispness.

Thus we can see that it is rather unfair to compare him with Michelangelo, the beginning and end of whose aims were, so to speak, centred on a dominant figure, by which he gained his marvellous concentration of ideas. We gaze on a figure of Michelangelo with every muscle tense, and every nerve pulsing in unison with the wonderful spirit of life before us.

By Raphael, on the other hand, we are satisfied ; something different is touched, we realize that each figure is made to fulfil a noble space in the larger structure ; we are *en rapport* with mankind, we live in Nature herself.

Perhaps Michelangelo was the finer draughtsman, or rather, he carried his faculty for form to a final limit, but in doing so he missed Raphael's superb sense of harmony.

Each artist held a definite aim in view, and each attained his aim to perfection.

COLOUR.

Of the three great Italian schools of painting, the Venetian and Umbrian were remarkable for the superiority of their colouring ; the Florentines for their treatment of form.

Educated in Umbria, whose masters were second only to the Venetians as colourists, Raphael was not only the equal, but the superior of Leonardo and Michelangelo. He followed the Venetian and Umbrian treatment of colour, thinking out and composing his work in its final and true balance and quality of colour. The Florentines totally severed the two processes of composition and colouring, and hence as regards

the latter quality, nothing in the Florentine school can compare with Perugino at his best. Raphael, who during his Florentine period was only excelled in point of colour by the Venetians themselves, lost, alas, much of his colour force as he progressed in the other technicalities of his art, fired probably by Michelangelo to attain a finer mastery of form.

His finer works, however, glow with a wealth of bold colour that seems to emanate from the picture itself, rather than from external reflection. His true instinct for harmony is again evident, for when he is most bold in his use of pigments he never allows one to destroy another; each tone seems rather to emphasize and add force to its neighbours, like the component notes of a majestic and mellow chord.

In occasional pictures he struck out a line entirely his own, in which he curiously anticipated modern art. We refer to his free use of grays and blacks, especially in some of his portraits. By this introduction of colours that were cool and quiet he gained an effective though subservient setting which served to throw up the dominant portions of the picture.

COMPOSITION.

This brings us to that sphere in art in which Raphael reigned and still reigns supreme. To Florence and Venice belong the full perfections of form and colour, which the artist of Urbino never fully attained, but in the region of composition he stands unequalled by predecessors, contemporaries or followers.

We speak of his work in its entirety. Many isolated works by other artists can of course be found revealing the great genius of composition, but none can claim the uniform rightness and unerring rhythm that mark the whole mass of Raphael's works.

It did not matter to him what the nature of the subject was, whether he had to introduce one figure or fifty.

The space to be covered might be small or large, square or circular, regular or irregular ; his natural instinct guided him to fill it with a grouping suitable both to the space itself, the sentiment of the subject and the requirements of the existing architecture.

In what Mr. Berenson in his "Central Italian Painters" has so aptly called *space composition*, Raphael was the greatest master of his day. By *space composition* is meant the proper arrange-

ment of figures or other objects in the respective planes of foreground, middle distance and distance ; an art in which the early Quattrocentists were anything but successful. Raphael gained his knowledge of space composition, possibly, largely from Perugino, whose works as far as this detail went were masterful.

We need not mention any particular work of Raphael's to point out with what consummate art he developed the composition of Perugino. It is self-evident in all his pictures, whether we take as an instance the small painting of the *Vision of a Knight* or one of his monumental frescoes in the Vatican.

He combined this art of giving each plane its true value, as it recedes from the foreground into infinity, with a most exquisite arrangement of his figures throughout the breadth and height of his work.

In rhythmic proportions his figures fill their allotted spaces, without overcrowding, or any sense of emptiness.

In the *Disputà*, we have a curiously beautiful instance of the combination of composition in space and height.

The zones of figures are ever carried away and away into a dim distance, always mounting up-



[*National Gallery*]

THE VISION OF A YOUNG KNIGHT.

wards, until they are lost in the wondrous blue dome of heaven and the distant mysteries of the Godhead.

The *School of Athens*, on the other hand, is a fine example of more ordinary composition. The scheme of figures scarcely ascends, but each group is beautifully placed and thought out, the long perspective of the great hall is enhanced by the proportionately receding groups, while each group is in itself the essence of graceful euphony in arrangement. The glimpse of blue skies caught through the windows gives the final touch that is wanting to complete the whole conception, it conveys an idea of space and light, and lets the eye escape into the distance of infinity.

This peculiar genius for apt composition was what made Raphael the pre-eminently suitable man to attempt the enormous tasks set before him at the Vatican. His manner of merging detail into generalism, of making the part subservient to the whole, made him the one man able to cope with these masses of decorative painting.

The fresco-worker had not only to consider the general effect of his completed picture *quâ* picture, but how the work would harmonize with

the surrounding architectural structure: the fresco had to be the completion of, not the addition to the wall decorated.

The fact that Raphael, in his great schemes of painting, escaped so much from highly constructed and finished detail, enabled him as his engagements multiplied to leave much of the work to pupils.

He would design the cartoons, and whenever possible execute the rest of the work himself; but alas! the press of other duties in his later years came too often between him and his art; hence the multitude of works of doubtful origin, over which critics will ever dispute and fight their battles.

This is a fitting place to say a word, or so as to the way in which fresco painting was done.

In the morning, acting on the artist's instructions, the masons would spread fresh mortar on the part of the wall to be painted. While this mortar was still wet, the cartoon was applied, and the figures transferred from it to the wall in charcoal. The artist then set to work at once, beginning with the high lights, and working as much as possible at once on all parts of the picture which were of the same colour value; if this method were not adopted a break

in the tone resulted which could not well be rectified.

Very little could be done after the fresco was once dry, except some detail work in tempera paint.

HIS PORTRAITS.

Hitherto we have spoken only of Raphael's generalizing tendencies and his attainment of harmony. There remains another phase of his art to notice, in which this tendency to generalize is quite laid aside. In his frescoes, and many of his other pictures, he was successfully removing the accidents of time and place, and throwing himself entirely into the ideas and habits of other periods, laying before the world the men and manners of other days.

In his studio, however, as a portrait-painter, he was able to wholly change his methods. Dispensing with generalization he could fly to realism, faithfully depicting on his canvas what he saw with his eyes ; penetrating deeply into the personal and intellectual character of his sitter, for the better attainment of a true picture of the man as an intellectual being. Surely this insight, this realism, are the most necessary qualifications for one who sets himself

to copy, not to create. The physical contours of the face must be truly rendered, but more than this, the painter's mind must be able to perceive the good or evil passions of the man's mind which make these very contours what they are, pleasing or disgusting. Although in general, Raphael shrank from the expression of evil or tragedy in his paintings, as a portrait-painter he could faithfully render saintly beauty or sad, the hideousness of evil or the force of virtue. In the *Fornarina* or *Donna Velata*, expressions perhaps of his life's love, we see his brush true to its task, nor, turning to the magnificent *Portrait of Leo X.*, does it shrink in the portrayal of a face lined with every possible vice, filled with the lowest deceit and cunning, the very pith of mental and physical ugliness.

This great power for realism, when he chose to assert it, surely confutes to a great extent the criticism that Raphael was a vastly inferior draughtsman to the other great artists of his day!

We have tried to show in what manner Raphael excelled, and in what he fell behind the Renaissance masters. Of course, as with all great artists, Raphael has had many adverse critics; but it seems that in most cases these chose to

be adverse rather from the fact that their desires in art ran in other directions.

The lines on which he worked were broad and large, therefore, where is the justice of condemning him because he did not aim at a great detailed intention in his works?

He was in all respects an Italian, following the wide methods of the Italian school. Many critics may prefer the exquisite isolated parts of Durer's or Holbein's works, or the grave intensity of Michelangelo, but on this account it is not just to assert that Raphael is their inferior because his treatment of painting ran on different lines.

It has been said, too, that Raphael in his art was more critic than creator. This to some extent is true, but is, withal, a sweeping statement. Critic he certainly was, finding out and developing what was best in the styles of others, but this never prevented his being, at the same time, a creator. His creative faculty certainly did not lie in the depth of expression and the inward conception of single figures, as did that of Titian, Rembrandt, or Leonardo, but we cannot deny the presence of a great creative genius in the gorgeous schemes of colour and thought which he loved to build up from a fundamental idea.

Let it never be said that Raphael was a mere copyist. He owed very much to his predecessors and contemporaries; from their styles he was able to catch a fresh stimulus for his own work, and from their works, new inspiration and new ideas.

At the times when he seems most to be copying, he never fails to leave a distinct and individual impression of his own genius and mind. He merely found a greater motive for work in the works of other men and in the face of nature than in his own self-centred ideas.

Raphael's intense humanity has again little in it that appeals to those who worship merely the Quattrocento school, with its delicate fantasies and quaint conceits, elaborated in the richest and finest colouring.

Such admirations for different forms of art are merely personal preferences, and do not come under the head of criticisms. In getting nearer to nature Raphael necessarily lost something of the preciousness and slender fragrance of mannerism of the Quattrocentists, thereby laying the foundation stone of modern art.

DEVELOPMENT OF STYLE.

In concluding this chapter let us take a sum-

marizing glance at the phases through which Raphael's art went during his short life.

His works group themselves naturally under the three periods during which he resided in Perugia, Florence, and Rome.

While in the Umbrian city his task as a pupil of Perugino lay chiefly in assimilating the style and manner of that master, superadding to it a firmness and force of his own that proved his own higher ability.

At this time he was also influenced by Luca Signorelli and Pinturicchio ; the wider scope of this last master possibly to some extent counteracted the narrowing tendencies of Perugino. Of Sodoma, whom he knew during this period, he seems to have taken little or no notice. He was already searching after nature in his art, already careful to get models from life. In most cases these models were men or boys, irrespective of whether the subject was man or woman.

On his arrival in Florence he found new ideas awaiting him ; ideas that were to sweep away in the end the Peruginesque style.

He found the art world filled with great and novel conceits as to the treatment of form. Men were discovering that profound ideas could be expressed by depicting the movements of the

body, by showing the working of the human muscles.

The figure must be as carefully modelled in painting as it had been in the statuary of the ancients ; it must be full of life and motion, or restful with the delicacy of death. Instead of plunging at once into this new style, Raphael worked on with quiet watchfulness, modifying his own style according to the ideas about him. Associating with the pioneers of the great movement, he still held quietly to his own course, but the flatness of the Peruginesque school began to fall out of his work, and its place was taken by a new life and energy of movement.

In the *Ansidei Madonna* and the *Madonna del Gran' Duca*, the Peruginesque idea is carried to its highest limit.

Of the artists in Florence, Fra Bartolommeo was his greatest friend, but had little or no influence on his art and his joyous aspect of life. From Masaccio's frescoes in the Carmine Church, on the other hand, and from those of Domenico Ghirlandajo in the church of S. Maria Novella he gained no little help, and many ideas and inspirations for his own later work.

During the third and last period, when at Rome, his work shows the growth of the fusion

of the two styles—Umbrian and Florentine—into what became almost a peculiar style by itself. The two crowning works of this new style are the *Madonna di San Sisto* and the *Madonna della Seggiola*.

In the former the gracious delicacy of the Virgin, glorified and surrounded with a formal arrangement of saints, is worthy of Perugino in conception, but combined with this fair conception is the new forcible modelling of the Florentine school.

In the *Madonna della Seggiola*, Perugino's conception is put aside and its place taken by a great warmth of humanity, and an idea of human sympathy that was so great a *motif* in all Raphael's works.

Combined with this intense humanity, this complete womanliness, Raphael has touched something that is divine in the Virgin's face, something that really expresses her as the mother of God.

It is noticeable that throughout his works Raphael was not happy when dealing with the subjects of pain or death, he was cramped and his style tends to stiffness.

Nor did he ever allow himself to follow influences outside the school of Italian art. Much

as he admired his great German contemporary, Albrecht Durer, he never followed in his steps or manners. He well knew how fatal such influence would be, with its minute rendering of detail, to a style which took as its basis broad sweeping lines and large harmonious ideas.

Above all things Raphael was ever pointing out the glories of the earth, the beauties of nature, and the presence of a divine essence in man; he was ever singing the praises of the nobility of man, and striking deep notes of human sympathy in the great heart of the world.

His work in its manifold qualities has its message for diverse natures and temperaments; there can be found something in it that speaks to all sorts and conditions of men by reason of the great note of human nature that runs through all of it, a *motif* that echoes something that lies in the heart of all mankind.



(Dr. Franz Mond)

THE CRUCIFIXION

OUR ILLUSTRATIONS

IN selecting the illustrations for this little book we have aimed, for the most part, at putting before the reader those which to some extent illustrate the artist's development, and the different styles in which he worked.

We have had to omit any representations of the great frescoes of the Vatican owing to the confined size of our pages. Indeed, these frescoes lose so much by reproduction that no fair estimate can be made of them without seeing the originals themselves.

It will be noticed that out of the eight pictures selected, five are in Italy, where let us hope they may remain, in the land of their master's birth and resting place.

Of the other three, two are in England, and perhaps the finest of all in Germany. The first four are illustrative of what we will call his Umbrian style. Going back to the year 1502, when Raphael was nineteen years old, we have chosen the *Vision of a Knight*, now in

the National Gallery, London, as showing the most marked signs of his young genius. The picture is instinct with thought and happy imagery. It was executed while the boy was working in Perugino's studio, and is thoroughly Peruginesque in style, together with the pen-and-ink study for it, also in the National Gallery. Some critics trace an influence of Raphael's supposed master, Timoteo Viti, in its execution, but the general style seems to be much more that of Perugino. The subject is the first purely lay one that Raphael attempted, and into it he threw a marvellous grace and elevation. The picture is allegorical. The knight, worn out with fatigue, sleeps in his armour, beneath a laurel. His shield is his pillow. To him appear two women of great beauty, the one sweetly grave, the other voluptuous. She of the grave look hands the knight a sword and a book, inciting him to toil and study, while her companion, holding out a flower, suggests pleasures and the amusement of the world. The little picture is in many ways wanting in technical execution, and is of course full of the formalities of Umbria; its ingenuousness, however, is graceful, and the conception pretty, in spite of much about it that is boyish and untrained. The

landscape is well managed and purely after Perugino. The colouring is good and full of rich warmth. Doubtless the influence of Pinturicchio caused Raphael to choose this lay subject at the time when he was working in an exclusively narrow, religious school.

•

The *Crucifixion*, formerly belonging to Lord Dudley, but now in the collection of Dr. Ludwig Mond in London, belongs probably to the same year as the last picture.

It shows the influence of Perugino even more strongly, especially in such details as the flying angels, who catch the blood of Christ in cups. These, indeed, together with the Christ, are borrowed from the master, though Raphael has thrown into them a life and meaning utterly beyond Perugino's power. The subject, it must be remembered, was not one adapted to Raphael's personal genius.

His inspiration and spirit were most brilliant when he was representing grace and beauty; whereas in the depiction of passion or grief, during his early period at least, he was inclined to indecision and weakness. Hence the somewhat shallow treatment of the mourning faces beneath the cross. The figures represent St.

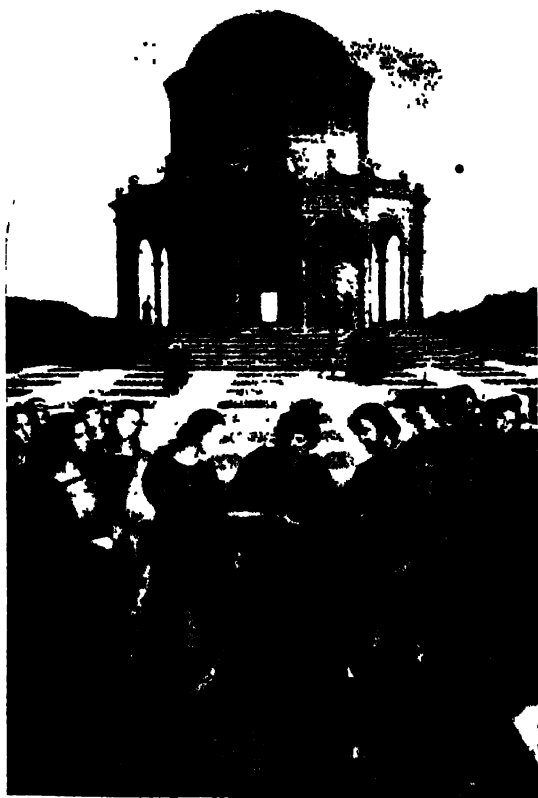
John and St. Jerome, the Virgin and the Magdalene, the poses are rather formal, though the grace and humility of the Magdalene are full of thought. At the foot of the cross the young artist has affixed his signature making this the first known example of a signed work from his hand.

Lo Sposalizio, or the *Marriage of the Virgin*, was painted in 1504, and was the last of the four important works which Raphael executed at Città di Castello.

It was commissioned for the Church of St. Francis in that town, but removed from there in 1798, being now in the Brera Museum at Milan. The style is still true to Perugino's teaching. The face of the Virgin is full of modesty and truth ; her attitude is graceful and delicate, and there is an atmosphere of poetry about her.

Behind the Virgin, the group of temple maidens is well balanced and conceived, as is the group of suitors behind Joseph, who break their rods. The rod of Joseph, on the other hand, is shown breaking into blossom, symbolizing that he was the chosen one.

The face of the High Priest, who marries the Virgin to St. Joseph is dignified and grand, and possesses a wealth of lively expression.



[Brera, Milan]

LO SPOSALIZIO

The background of the *Sposalizio* deserves rather special observation. It is purely original, though possibly the idea may have come from Perugino. The polygon temple that surmounts the sweeping flight of steps behind the group is worthy of a great architect. Already we see Raphael's superb genius for composition making itself evident. The upward sweep of the steps leading the eye to the peristyle set as it were on a height, then the distant landscape, which balances the final effect, lending space and air to the whole picture.

The young artist was probably very proud of this work; at any rate instead of his simple signature we find the words "Raphael Urbinas, MDIII" full on the façade of the temple.

We now come to the last and greatest picture which our artist painted in the pure method of Perugino.

In the *Madonna del Gran' Duca* Raphael carried this rather primitive style to its highest limit, henceforth he had to merge it almost to obscurity, replacing it by the methods of the Florentines. The picture was painted about 1504-1505, while the artist was studying in Florence.

There are several points to notice about the execution of it, showing to what great extent he had gone beyond the Umbrian school.

The modelling of the face is firm, the oval cast of it is more sweet, more full of expression, the mouth is larger, the chin not pointed, nor are the cheek bones prominent. There is a distinct personality in the conception. The infant Christ is full of life, and his attitude is more natural and full of ease. As to the draperies, the artist still maintained the Umbrian simplicity, though they are more graceful; a veil is thrown over the Madonna's head, but its texture is so light and transparent that it does not hide her beautiful hair and open brow.

In colouring, the picture is clear and brilliant; it is slightly and simply painted, but no earlier painter had ever managed to combine such maternal beauty with such intensity of expression in such simple style. The work has got its name from the fact that Duke Ferdinand III. of Tuscany, who died in 1824, bought it in 1799 for a little over 571 crowns, and so great was his admiration for it that he took it about with him wherever he went.

It is now in the Pitti Palace in Florence, where it has been since 1859.



After Paolo Veronese

• THE VISION OF EZEKIEL

We have now to pass out of the Umbrian and Florentine Periods, and as examples of his earlier work in Rome we have taken the *Vision of Ezekiel* and the fresco of *Poetry* from the ceiling of the *Camera della Segnatura* in the Vatican.

The *Vision of Ezekiel* is a small work, now in the Pitti Palace in Florence, but notwithstanding its small size, in conception and execution it is broad and effective. The Almighty and the strange winged group coming out of the midst of the whirlwind, "four living creatures in the likeness of a man," is instinct with fire and motion. Raphael has vividly caught the note of the prophet's mystic vision typifying the four evangelists.

The conception is full of mysterious and striking imagery coming from a region of dreams. It truly expresses the word of the prophet: "Whithersoever the spirit was to go, they went . . . And when they went, I heard the noise of their wings, like the noise of great waters, as the voice of the Almighty, as the voice of speech, as the noise of an host."

The lighting of the picture is brilliantly contrived ; in the clouds behind the group has been

caught something of the spirit of the words. "And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire." We may recommend the reader to turn to the first chapter of the book of the prophet Ezekiel, to best understand the great idea which Raphael wished to interpret in this picture. In spite of the delicacy with which the execution is handled, some critics ascribe it to Raphael's pupil, Giulio Romano; an obvious error when we consider that Romano is largely noted for his coarseness of touch.

The fresco of *Poetry* is, as we know, one of the four symbolical figures in the circular panels in the groined ceiling of the *Camera della Segnatura*. The figure is distinguished above the others for its beauty, and the sweet inspiration of the woman's countenance. She typifies strongly a moral power, her air is noble as she sits serene and reposeful among the clouds.

On either side she is flanked by a boy genius, holding a tablet signifying her personality.

In comparing these four medallions it is interesting to note how cleverly each symbolical

figure is characterized, either by qualities of form, expression or action.

The background of all four is of gold mosaic work, which enhances the figures, at the same time keeping the ceiling work subservient to that on the walls.

Of the *Madonna di San Sisto* who can attempt to approach any true description, or what reproduction can give an idea of its beauty? This, the greatest of all Raphael's easel pictures was the crowning work of that style that was so peculiarly his own; a style built up out of the delicate romance of the Umbrian school, possessed of an added force and breadth due to the manner of the Florentines, and breathing finally from every line a great love of humanity.

Humanity when touched by Raphael seems a wondrous beautiful thing, he could find out and bring forth what is divine in man and what is most beautiful. In the *Madonna di San Sisto* mankind seems to catch hands with God, as in the *Madonna della Seggiola* the Godhead seems living in the human breast.

No picture has so vividly expressed the essence of Divine love descending from heaven as the *Madonna di San Sisto*, or the essence of human

affection as the *Madonna della Seggiola*. The former in its conception is utterly simple, mysticism does not enter into its composition, but in this great simplicity lies its power, it stirs the finest feelings of which the human mind is capable.

The crowd of cherubim about the Virgin as she stands on the clouds with the infant Christ in her arms, support the conception of the Mother of God as queen of heaven.

On each side of her kneel St. Barbara and St. Sixtus, and below, leaning out of the picture, as it were, are two exquisite boy angels. The young Christ rests easily in His mother's embrace, His face combines the beauty of a child with a wonderful consciousness of His own great divinity. The Virgin's face is gently dignified, and yet the artist has contrived to throw into her expression something of timidity at her own saintly promotion. This timidity, however, is the slightest suggestion and is lost in comparison with her dignity as heaven's queen.

The *Madonna di San Sisto* was painted about the year 1519 for the convent of San Sisto at Piacenza, but in 1753 it was bought by the Elector Augustus III. of Saxony for £9,000, and has remained in the Dresden Art Gallery.

Around the *Portrait of Julius II.* critics have waged an incessant war as to its originality.

Space prevents us from stating in detail the arguments as to the originality of the version of the portrait in the Uffizi Gallery in Florence, of which our illustration is a reproduction. •

There exists other versions in the Pitti Palace, the National Gallery, and the Corsini Palace in Florence, but it is generally held that the Uffizi picture is the authentic one.

The reasons for supposing that this is so are based on the knowledge that in his really authentic portraits Raphael was ruthlessly uncompromising. In the version in the Pitti many bad lines and physical characteristics are smoothed away; an attempt has been made to make the portrait a flattering one. The version in the National Gallery and a drawing of Julius II. at Chatsworth may be dismissed at once as not original, but the one in the Corsini palace still remains, which according to Crowe and Cavalcaselle is the really authentic picture. This is for many reasons highly improbable, but we can only recommend the reader who wishes to go more deeply into the question to study the admirable books on Raphael by such able men as MM. Müntz, Crowe and Cavalcaselle and Károly.

All that seems really known is, that at the fall of the house of Rovere, at the end of the sixteenth century, Cardinal Sfondrato had the panel on which a superb portrait of the Pope was painted taken from its place in the Church of St. Maria del Popolo, where it had been seen by Vasari, and removed to his own palace. The Cardinal then offered it for sale to the Emperor Rudolph II. ; since then its history is obscure.

In the picture in the Uffizi which, following the common consent of the day, we may admit as the authentic version, we see in a moment the artist's consummate powers as a portrait painter. The picture is a very truthful one, the face is powerful, unscrupulous and full of life.

In every way the painter seems to have faithfully preserved the characteristics of his sitter. The Pope is represented in deep meditation seated in an armchair. The colouring of the picture is magnificent, very rich and full, yet subdued. The generous red of his robe and the harmonious warmth of the background form a fine setting for the powerful face. The fact that the Pope is represented with a beard enables us to fix the date of the portrait at least approximately. It must have been done after he re-



(Pitti Palace, Florence)

POPE JULIUS II

turned to Rome, humiliated by his fruitless campaign against Bologna in 1511.

He swore then never to shave until that town should be subdued; he died in 1513. Thus the portrait must have been executed between these two dates.

It is one of Raphael's finest works and one in which he must have taken even more than usual interest, for Julius II., in spite of his many shortcomings, had always been a good and fatherly friend to the youthful artist, and Raphael seems not only to have had a deep respect for him as his patron and spiritual master, but the filial affection of a young man for an old.

SUGGESTED CHRONOLOGY OF MORE IMPORTANT WORKS

1500-1504. *During the Umbrian Period.*

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|---------------------------|---------------------------------|
| The Madonna Solly. | <i>Berlin.</i> |
| The Crucifixion. | <i>Mond Collection, London.</i> |
| The Vision of a Knight. | <i>National Gallery.</i> |
| Coronation of the Virgin. | <i>Vatican.</i> |
| Madonna Diotalevi. | <i>Berlin.</i> |
| Madonna Conestabile. | <i>St. Petersburg.</i> |
| The Archangel Michael. | <i>Louvre.</i> |
| St. George with a Sword. | <i>Louvre.</i> |
| Lo Sposalizio. | <i>Milan.</i> |

1504-1508. *During his residence in Florence.*

- | | |
|-----------------------------|----------------------------------|
| The Madonna di Terranuova. | <i>Berlin.</i> |
| The Madonna del Gran' Duca. | <i>Pitti Palace.</i> |
| Fresco of the Trinity. | <i>St. Severo, Perugia.</i> |
| Small Cowper Madonna. | <i>Panshanger.</i> |
| Madonna del Cardellino. | <i>Uffizi.</i> |
| Madonna of the Palm Tree. | <i>Bridgewater Gall.</i> |
| Angelo Doni—Portrait. | <i>Pitti Palace.</i> |
| Madonna della Casa Tempi. | <i>Munich.</i> |
| The Three Graces. | <i>Earl Dudley's Collection.</i> |
| Apollo and Marsyas. | <i>Louvre.</i> |

- St. George with a Lance. *St. Petersburg.*
 Raphael—Portrait. *Uffizi.*
 Madonna d'Orleans. *Chantilly.*
 Madonna Ansdei. *National Gallery.*
 La Belle Jardinière. *Louvre.*
 The Entombment. *Borghese Palace, Rome.*
 Madonna in the Meadow. *Vienna.*
 Madonna Canigiani. *Munich.*
 The Madonna del Baldacchino. *Pitti Palace.*
 The Colonna Madonna. *Berlin.*
 The Large Cowper Madonna. *Panshanger.*
 1508-1515. *During the Roman period, prior to
 his visit to Florence.*
 La Fornarina—Portrait. *Uffizi.*
 Julius II. *Pitti Palace. (?)*
 The Vision of Ezekiel. *Pitti Palace.*
 The Madonna del Divinamore. *Naples.*
 La plus belle des Vierges.
Bridgewater Gallery.
 The Madonna di Foligno. *Vatican.*
 Madonna de' Candelabri.
Sir Charles Robinson's Collection.
 Bindo Altoviti—Portrait. *Munich.*
 The Madonna dell' Impannata. *Pitti Palace.*
 The Esterhazy Madonna. *Pesth.*
 The Garvagh, or Aldobrandini Madonna.
National Gallery.

La Vierge au Diadème. *Louvre.*

The Madonna della Casa d'Alba.

St. Petersburg.

1515-1520. *During the period after his return from Florence.*

The Madonna del Pesce. *Madrid.*

Cardinal Bibbiena—Portrait. *Pitti Palace.*

Fedra Inghirami—Portrait. *Pitti Palace.*

Baldassare Castiglione—Portrait. *Louvre.*

St. Cecilia. *Bologna.*

Lo Spasimo di Sicilia. *Madrid.*

Madonna della Seggiola. *Pitti Palace.*

The Madonna of Francis I. *Louvre.*

La Donna Velata. *Pitti Palace.*

Leo X.—Portrait, with Cardinals Giulio de' Medici and Luigi de' Rossi. *Pitti Palace.*

La Vierge au Berce. *Louvre.*

The Madonna di San Sisto. *Dresden.*

The Madonna della Rosa. *Madrid.*

Young St. John the Baptist (probably authentic). *Uffizi.*

The Transfiguration. *Vatican.*

LIST OF CHIEF WORKS, CATALOGUED ACCORDING TO
LOCALITY

AUSTRIA-HUNGARY

PESTH, ESTERHAZY GALLERY.

The Madonna Esterhazy. Painted between 1508 and 1513. Elizabeth of Austria received it from Clement XI., gave it to Kaunitz, who in turn gave it to the Esterhazy family.

VIENNA GALLERY.

The Madonna in the Meadow. Painted about 1506 for Taddeo Taddei. His descendants sold it to the Archduke Ferdinand Charles of Austria, whence it passed into the Imperial collection in 1773.

BRITISH ISLES

NATIONAL GALLERY.

The Madonna Ansidei. Painted in 1506 for the church of S. Fiorenzo, in Perugia. It remained there till 1764, being then bought by the Duke of Marlborough. His successor sold it to the nation in 1885.

The Madonna Aldobrandini. Painted in Rome between 1508-1513.

The Vision of a Knight. Painted in Perugia about 1503.

SOUTH KENSINGTON MUSEUM.

Seven Cartoons for the Sistine tapestries, executed 1515-1516.

FRANCE

CHANTILLY.

The Three Graces. Painted about 1506.

The Orleans Madonna. Painted about 1506.

The picture was originally in the Orleans collection, it then changed hands several times, finally being bought by the Duc d'Aumale.

LOUVRE.

La Belle Jardinière. It was painted about 1507, and bought from Filippo Segardi for Francis I.

La Vierge au Diadème. Painted between 1508-1513. It came to Paris as early as 1620, later belonging to Louis XV.

The Madonna of Francis I. Painted 1518. Given to Francis I. by Leo X. in the same year.

The Archangel Michael. Painted 1518. Given in the same year to Francis I. by Leo X.

St. Michael. Painted 1504 for Guidobaldo, Duke of Urbino.

St. George. Same as St. Michael.

Portrait of Joanna of Aragon. Painted 1518-1519, and given to Francis I. by Cardinal Bibbiena.

Apollo and Marsyas. Painted about 1506. Bought by the French Government from Mr. Morris Moore.

Portrait of Baldassare Castiglione. Painted in 1516. From the collection of Mazarin.

GERMANY

BERLIN MUSEUM.

Madonna Solly. Painted about 1502. Acquired with Solly collection in 1821.

Madonna Diotalevi. Same period. Bought from the Marchese in 1842.

Madonna di Terranuova. Painted 1504. Bought from the Duke of Terranuova in 1854.

Madonna Colonna. Painted 1508.

DRESDEN, PICTURE GALLERY.

The Madonna di San Sisto. Painted in 1518-1519. Bought from the monks of S. Sisto by Augustus III. of Saxony in 1753.

MUNICH.

The Madonna della Casa Tempi. Painted about 1506.

Madonna della Casa Canigiani. Painted about 1506. It was given to an Elector of Dusseldorf by the Medici.

ITALY

BOLOGNA, PINACOTECA.

St. Cecilia. Painted in 1517 for the St. Giovanni del Monte. Taken by Napoleon; it was restored after the battle of Waterloo.

FLORENCE, PITTI PALACE.

The Madonna della Seggiola. Painted about 1516.

The Madonna del Gran' Duca. Painted in 1504, and bought by Duke Ferdinand III. of Tuscany in 1799 from Carlo Dolci.

The Madonna del Baldacchino. Painted about 1508.

The Madonna dell' Impannata. Painted about 1513 for Bindo Altoviti.

Portrait of Leo X. Painted about 1518. Taken by Napoleon and afterwards restored.

Two Portraits of Angelo and Maddalena Doni. Painted in 1506.

Portrait of Cardinal Bibbiena. Painted between 1514-1519.

La Donna Velata. Painted about 1518.

The Vision of Ezekiel. Painted about 1510.

UFFIZI GALLERY.

The Madonna del Cardellino. Painted about 1506.

St. John the Baptist. Painted between 1513-1520.

Portrait of Julius II. Painted in 1509-1510.

Portrait of Raphael. Painted about 1506.

MILAN, BRERA MUSEUM.

Lo Sposalizio. Painted at Città di Castello in 1504. It was stolen by General Lecchi, who commanded the French Army in 1798. He sold it to a citizen of Milan, who in turn sold it to the State.

NAPLES, MUSEUM.

The Madonna del Divinamore. Painted in 1513 for Carpi. It passed into the royal collection through the Farnese family.

PERUGIA, CHURCH OF ST. SEVERO.

A fresco of the Trinity. Painted in 1505.

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Church of St. Francesco. Thence it was sold to Paul V., who had it taken to the Borghese Palace.

VILLA FARNESINA.

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The Transfiguration. Painted in 1520 and left unfinished.

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The Madonna della Casa d'Alba. Painted between 1508-1511. It was bought in 1836.

The Madonna Conestabile. Painted in 1504, and bought by the Empress of Russia from Count Conestabile in 1871.

St. George. Painted in 1506 for the Duke of Urbino, and sent to Henry VII. of England.

SPAIN

MADRID, PRADO GALLERY.

Lo Spasimo di Sicilia. Painted in 1516 for the church of S. M. dello Spasimo in Palermo.

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